

NEXT WEEK: "GRUMPY," "THE PHANTOM RIVAL," LEW FIELDS, "THE THIRD PARTY"



LEW FIELDS and his Three Old Crooks in "The High Cost of Loving" GARRICK.

CYRIL MAUDE in "Grumpy" LYRIC.

LA MILO at KEITH'S

LEO DITRICHSTEIN'S Three Incarnations in "THE PHANTOM RIVAL" at the BROAD

MAUDE PORTER in "September Morn'" WALNUT

TAYLOR HOLMES in "The Third Party" ADELPHI



PLAYHOUSE and PLAYERS

NOBODY can profit from a comparison of the two charming comedienne who spent the past week with us. Miss Adams and Miss Tempest are too utterly different in personality and aims. And they are gone.

There is room, however, for an autopsy over the scenery of their plays. Miss Tempest's setting for "Mary Comes First" was only the usual thing in the usual way, with a terrible back drop that attempted to pretend that its skewed perspective was a real room seen through double doors. Nothing more antiquated or in worse taste has been shown here this winter.

Miss Adams, on the other hand, gave both her plays with that attention to detail which means personal supervision by a star who knows what is happening in the new stagecraft. Her room for the first act of "The Legend of Leonora" was a little masterpiece of the simple and genuinely artistic. Its flat, buff-gray walls were devoid of ornament, a beauty in themselves. The arrangement of windows and fireplace gave the impression of a room modeled on the Italian by people of some artistic sense who knew just what they wished to achieve. The arrangement of blue and gray draperies and bits of furniture—collected apparently as the family went along—heightened the effect.

Maude Adams Takes to the New Stagecraft

But it was in the three settings for "The Ladies' Shakespeare" that Miss Adams showed her real knowledge of what the artists of Germany have been doing with lights and colors in revivifying the art of production. The warm glow of the light was much heightened by the use of a direct stream from the gallery calcium and of special reflectors in the "foots." A blue light thrown upon the sky drop from the back-it appeared-gave a luminous quality to the heavens that no other production has shown us.

Against this blue, for one scene, there was set a simple row of columns and two visible. They were comparatively near the footlights and aglow with a mellow cream against the green hedge and trees and the rich sky. A variation made an excellent scene, while in between was set an absolutely simple Renaissance room that suggested the Italy of Shakespeare's imagination far better than tons of carvings and draperies. The outstanding impression of "The Ladies' Shakespeare" was that here at last we had a hint of what might be done to make Shakespeare a jolly, romantic entertainment, instead of a dreary essay in literary uplift.

"Quality Street" as a War Drama

"Quality Street," which Miss Adams revived at matinee, gave an impression all its own, and an impression that Barrie's quiet little comedy never before achieved. Under the stress of current events in northern France, it became the very latest of war dramas.

The war of "Quality Street" is the war against Napoleon, but in spite of its lack of up-to-date machinery, it is war in the same. It opens with women knitting—for the Belgians, as it happens. It supplies its tale of atrocities in the terrified quiet of Phrygia. Thence, "If it true that the Corsica" was that here at last we had a hint of what might be done to make Shakespeare a jolly, romantic entertainment, instead of a dreary essay in literary uplift.

You get a queer impression from the contrast of quiet Quality Street to the murderous stirrings on the Continent, that you are really seeing war from the inside—much more sharply than in any modern, American-made or even English play on the inquiry of war. All of which would probably surprise Barrie immensely if he could see it.

What a Thing Is Applause!

A roaring, rocking house full of demonstrative palms, triumphing over the turned-up lights of the auditorium. And on the stage, a figure bent upon by the central yellow light of the chandelier, more than the warm glow of carefully placed footlights, a very small, two-

white, very frail little figure, pushing aside the great curtain to show herself once more to the thundering theatre. But she is the centre of it all, the player reaping her short and terribly sharp triumph before the past swallows her up with the people she has played.

How Brian Started Modern Dancing

If you talk of modern dancing—which quite a few "eccentrics" are doing these days—it is Maurice and Walton, the Castles, Joan Sawyer, and so on, very seldom Donald Brian. But it was the man who dances and sings so expertly at the Forrest that started the new type of ball a-rolling. Most of us have forgotten the fact that when Brian made himself the waltz king—or, more accurately, prince-of "The Merry Widow," it was the original "hesitation" that danced into fame with him.

That same "Merry Widow" introduced the maxixe, though nobody thought of calling it that. At Maxine's the dancers tried a set of evolutions that Mr. Savage found in South America. Nobody will deny that it was the advent of the Viennese operetta which brought dancing into popularity again, via the waltz. But we have all of us forgotten that from it came that impulse toward varying the dance steps which has created what we call modern dancing.

Mr. Brian started things—for which we should be thankful. But we theatre-goers should be a thousand times more grateful that he, and Miss Sanderson, too, resisted the temptation to specialize in the tango and to desert the stage for the dance hall and one-step academy. As a consequence we can see them every night doing a dozen interesting and artistic things besides the interlude of graceful gymnastics which are about all the average tangoist gives us nowadays in a musical play.

But now comes the news that the fleh-pots of Castledom are to prevail at last. This is the first of Mr. Brian's family, for when the present season is over he will himself to New York and devote his talented legs to the profitable business of teaching the young idea how to scoot.

The Perfect Lady Press Agent

Before the play arrives is, of course, the really appropriate time to celebrate the glories of a press agent. So while "The Third Party" is shifting his baggage into the Adelphi Theatre, let us pause a while over the life and works of one May Dowling, the only lady press agent in captivity—if we bar Ann Marble, who rather specializes in New York.

Miss Dowling has run the gamut from the movies to Shaw, from Rainey's African Hunt to "Fanny's First Play," and now she tells for "The Third Party," and tells well. She is who was announced in New York the insurance scheme of the principals to cover frequent personal violence suffered from the knockabout gyrations with knives and such that "The Third Party" necessitates. But easily her prize story was the widely printed news that the tenants of houses adjacent to the Shubert Theatre—where the piece played in New York—complained to the Board of Health about the thunderstorm in the third act. Here is Miss Dowling's present version of the affair:

"Every evening last summer, at 10 o'clock, terrific detonations issued from the stage of the Shubert Theatre. The evenings being warm, the stars handed the large stage doors open, thus making the noise all the greater. Landlords and landladies in the neighborhood, in their complaint, contended that their rooms and guests could not sleep, and they asked the city authorities to compel the management of the theatre to reduce the effect of their noise-compelling machinery or else close the large stage doors."

NIXON'S GRAND

Broad St. and Montgomery Ave. FREE G. NIXON-NIRDLINGER, Gen. Mgr.

MID-WINTER FUN FESTIVAL! UPGRADES APPLAUSE WINNERS

Milton & DeLong Sisters

Realized Comedy "The Termination"

Keefman Brothers | Mabelle Fonda Tramp

8000 SEATS 10c

white, very frail little figure, pushing aside the great curtain to show herself once more to the thundering theatre. But she is the centre of it all, the player reaping her short and terribly sharp triumph before the past swallows her up with the people she has played.

How Brian Started Modern Dancing

If you talk of modern dancing—which quite a few "eccentrics" are doing these days—it is Maurice and Walton, the Castles, Joan Sawyer, and so on, very seldom Donald Brian. But it was the man who dances and sings so expertly at the Forrest that started the new type of ball a-rolling. Most of us have forgotten the fact that when Brian made himself the waltz king—or, more accurately, prince-of "The Merry Widow," it was the original "hesitation" that danced into fame with him.

That same "Merry Widow" introduced the maxixe, though nobody thought of calling it that. At Maxine's the dancers tried a set of evolutions that Mr. Savage found in South America. Nobody will deny that it was the advent of the Viennese operetta which brought dancing into popularity again, via the waltz. But we have all of us forgotten that from it came that impulse toward varying the dance steps which has created what we call modern dancing.

Mr. Brian started things—for which we should be thankful. But we theatre-goers should be a thousand times more grateful that he, and Miss Sanderson, too, resisted the temptation to specialize in the tango and to desert the stage for the dance hall and one-step academy. As a consequence we can see them every night doing a dozen interesting and artistic things besides the interlude of graceful gymnastics which are about all the average tangoist gives us nowadays in a musical play.

But now comes the news that the fleh-pots of Castledom are to prevail at last. This is the first of Mr. Brian's family, for when the present season is over he will himself to New York and devote his talented legs to the profitable business of teaching the young idea how to scoot.

The Perfect Lady Press Agent

Before the play arrives is, of course, the really appropriate time to celebrate the glories of a press agent. So while "The Third Party" is shifting his baggage into the Adelphi Theatre, let us pause a while over the life and works of one May Dowling, the only lady press agent in captivity—if we bar Ann Marble, who rather specializes in New York.

Miss Dowling has run the gamut from the movies to Shaw, from Rainey's African Hunt to "Fanny's First Play," and now she tells for "The Third Party," and tells well. She is who was announced in New York the insurance scheme of the principals to cover frequent personal violence suffered from the knockabout gyrations with knives and such that "The Third Party" necessitates. But easily her prize story was the widely printed news that the tenants of houses adjacent to the Shubert Theatre—where the piece played in New York—complained to the Board of Health about the thunderstorm in the third act. Here is Miss Dowling's present version of the affair:

"Every evening last summer, at 10 o'clock, terrific detonations issued from the stage of the Shubert Theatre. The evenings being warm, the stars handed the large stage doors open, thus making the noise all the greater. Landlords and landladies in the neighborhood, in their complaint, contended that their rooms and guests could not sleep, and they asked the city authorities to compel the management of the theatre to reduce the effect of their noise-compelling machinery or else close the large stage doors."

NIXON'S GRAND

Broad St. and Montgomery Ave. FREE G. NIXON-NIRDLINGER, Gen. Mgr.

MID-WINTER FUN FESTIVAL! UPGRADES APPLAUSE WINNERS

Milton & DeLong Sisters

Realized Comedy "The Termination"

Keefman Brothers | Mabelle Fonda Tramp

8000 SEATS 10c

white, very frail little figure, pushing aside the great curtain to show herself once more to the thundering theatre. But she is the centre of it all, the player reaping her short and terribly sharp triumph before the past swallows her up with the people she has played.

How Brian Started Modern Dancing

If you talk of modern dancing—which quite a few "eccentrics" are doing these days—it is Maurice and Walton, the Castles, Joan Sawyer, and so on, very seldom Donald Brian. But it was the man who dances and sings so expertly at the Forrest that started the new type of ball a-rolling. Most of us have forgotten the fact that when Brian made himself the waltz king—or, more accurately, prince-of "The Merry Widow," it was the original "hesitation" that danced into fame with him.

That same "Merry Widow" introduced the maxixe, though nobody thought of calling it that. At Maxine's the dancers tried a set of evolutions that Mr. Savage found in South America. Nobody will deny that it was the advent of the Viennese operetta which brought dancing into popularity again, via the waltz. But we have all of us forgotten that from it came that impulse toward varying the dance steps which has created what we call modern dancing.

Mr. Brian started things—for which we should be thankful. But we theatre-goers should be a thousand times more grateful that he, and Miss Sanderson, too, resisted the temptation to specialize in the tango and to desert the stage for the dance hall and one-step academy. As a consequence we can see them every night doing a dozen interesting and artistic things besides the interlude of graceful gymnastics which are about all the average tangoist gives us nowadays in a musical play.

But now comes the news that the fleh-pots of Castledom are to prevail at last. This is the first of Mr. Brian's family, for when the present season is over he will himself to New York and devote his talented legs to the profitable business of teaching the young idea how to scoot.

The Perfect Lady Press Agent

Before the play arrives is, of course, the really appropriate time to celebrate the glories of a press agent. So while "The Third Party" is shifting his baggage into the Adelphi Theatre, let us pause a while over the life and works of one May Dowling, the only lady press agent in captivity—if we bar Ann Marble, who rather specializes in New York.

Miss Dowling has run the gamut from the movies to Shaw, from Rainey's African Hunt to "Fanny's First Play," and now she tells for "The Third Party," and tells well. She is who was announced in New York the insurance scheme of the principals to cover frequent personal violence suffered from the knockabout gyrations with knives and such that "The Third Party" necessitates. But easily her prize story was the widely printed news that the tenants of houses adjacent to the Shubert Theatre—where the piece played in New York—complained to the Board of Health about the thunderstorm in the third act. Here is Miss Dowling's present version of the affair:

"Every evening last summer, at 10 o'clock, terrific detonations issued from the stage of the Shubert Theatre. The evenings being warm, the stars handed the large stage doors open, thus making the noise all the greater. Landlords and landladies in the neighborhood, in their complaint, contended that their rooms and guests could not sleep, and they asked the city authorities to compel the management of the theatre to reduce the effect of their noise-compelling machinery or else close the large stage doors."

NIXON'S GRAND

Broad St. and Montgomery Ave. FREE G. NIXON-NIRDLINGER, Gen. Mgr.

MID-WINTER FUN FESTIVAL! UPGRADES APPLAUSE WINNERS

Milton & DeLong Sisters

Realized Comedy "The Termination"

Keefman Brothers | Mabelle Fonda Tramp

8000 SEATS 10c

Professor Hyslop on "The Phantom Rival"

When "The Phantom Rival" was in New York, the management received a curious and interesting note from Professor Hyslop, the well-known investigator of psychic phenomena, concerning the dream elements of the play which comes to the Broad Monday evening. His letter is worth reprinting:

I have you to thank for the delightful pleasure last night of seeing "The Phantom Rival," which is certainly a most excellent psychological play. For those also who can see it the play can have its ethical value, but all depends on the nature of the observer for that. But I do not think any one would fail to appreciate its psychological interest. I do not say psychic, because we scientists people are perhaps a little potent at least I, with my connection with the Society for Psychological Research, have to be technical in the use of the term, which implies something supernatural. But in the popular conception of the play it is also a good

Concluded on Page Five

On Monday, in advance of production in Philadelphia, the dramatic editor of the Evening Ledger will review

LEO DITRICHSTEIN in "THE PHANTOM RIVAL" from a performance of Mr. Belasco's play in New York.

Cyril Maude, Actor-Manager, and "Bunty"

An Englishman of unusual talents comes to the Lyric next week. Outside his talents as a light comedian and an impersonator of every type from youth to age, Mr. Maude is also interesting to Americans as a new sort of player. He is that frequent figure on the English stage, the actor-manager. It is therefore natural that he should have some experience like the following, to which the American player is a stranger:

"We London managers," says Mr. Maude, "all employ readers, much as publishers do, and we read much of the time ourselves. Many unsuccessful playwrights imagine that when they send in plays they are simply returned eventually without being read, but I can assure them that such is not the case. Good plays are much too valuable nuggets not to be searched for eagerly. Some of the most successful plays, plays that have made great fortunes, have had extraordinary careers before they were eventually produced."

"I remember well how near Sir John Hare was to not producing 'The Pair of Spectacles,' feeling absolutely certain it would prove a failure. 'Bunty Pulls the Strings' was refused by the Glasgow Repertory Theatre. I came across that play, too, in a curious way. I was waiting down to my club in London, and as I crossed Leicester Square, a music hall agent ran after me and said: 'Oh, I wish you would let me bring a man called Moffet to read a sketch play to you. I think it is clever, and I want to know what you think.' 'No, don't bother me with an unknown author reading a play,' I said. 'Send it to me to read myself.' 'No, you must have him read it to you,' said the agent. 'Who is he?' I asked. 'Oh, an absolutely unknown man,' he said."

Concluded on Page Five

B.F. Keith's

2 SHOWS DAILY—MATINEES 2 P. M., 25c AND 50c NIGHTS 8 P. M., 25c TO \$1.00

NEXT WEEK AMERICA'S DRAMATIC FAVORITE

HENRIETTA CROSMAN

SUPPORTED BY A SPLENDID CAST In the Universal Peace Play, "Thou Shalt Not Kill"

JOHN R. GORDON AND COMPANY in "KNIGHT AND DAY"

ROSIE LLOYD ALICE LLOYD'S LITTLE SISTER

WARD BAKER THE SOULFUL VIOLINIST

SPECIAL ADDED FEATURE: EDDIE LEONARD IN WHITE FACE MABLE RUSSELL FAMOUS MINSTREL IN NEW SONGS AND DANCES

MORAN & WISER BOOMERANG HAT THROWERS

ROACH & MURPHY in "A TOUCH OF NATURE"

GARDINER TRIO UNIQUE BALLROOM DANCERS

PATHE NEWS WEEKLY MOTION PICTURES

EXTRA ADDED ATTRACTION: LA MILO IDOLIZED SENSATION OF EUROPE

NATURE POSES OF THE LOVELIEST WOMAN IN HISTORY AND ART IN CONJUNCTION WITH CRICKET-HANK'S CARICATURES

Seals Always a Week in Advance. Bell, Philbert 3505, Keystone, Race 2150.

WINNERS TO NEW YORK SHOULD NOT FAIL TO VISIT B. F. KEITH'S PALACE THEATRE, 47th St. & Broadway

WONDERFUL SHOWS IN THE MOST BEAUTIFUL HOUSE IN THE WORLD

GLOBE Market Street and Juniper

VAUDEVILLE 11 TO 11

The Character Parodists

HOEY & LEE

Satisfying Timely Topics

8 Other Notable Acts

THE STANLEY Market St. Above 16th PICTURES 11 TO 11

MARIE DORO

in "THE MORALS OF MARCUS"

LITTLE Last Time Tonight "THE CRITIC"

THEATRE 11th & DeLancy It's a Riot of Hilarity

ADELPHI LAST MATINEE TODAY LAST TIME TONIGHT "THE BELL OF BOND STREET"

ACADEMY—Seals at Hepp's 1319 Chestnut 8 P. M. to 11 P. M. Philbert: Culp G. G. (Kew-Forest) Philbert

PALACE Theatre 1214 MARKET ST. 8 P. M. to 11 P. M. MEMORABLE & CO. AND OTHERS GLADYS HANCOCK in "THE STRAIGHT ROAD"

VAUDEVILLE PHOTOPLAY

DUMONT'S DUMONT'S MINSTRELS 7th and Arch Sts. MAY TODAY, 10c, 50c

CASINO THEATRE Matinee, Daily 2:30 to 5:00 DOLLARS



THEATRICAL BAEDER

LYRIC—"Grumpy," with Cyril Maude. The best of English comedians in a detective play of suspense and amusement, which narrates the exploits of a detective old criminal lawyer who finds a crime committed in his household. In the year and a half of existence, "Grumpy" has been only two cities, New York and Boston.

BROAD—"The Phantom Rival," with Leo Ditrachstein and Laura Hope Crews. Dreams of the return of a former lover as a great variety of interesting scenes, and then finds the reality prosaic. Mr. Ditrachstein plays expertly, and company is the same seen for four or five months in New York.

GARRICK—"The High Cost of Loving," with Lew Fields and George Hassell. The German comedian in a "straight" farce which deals with sundry middle-aged people which never existed.

ADELPHI—"The Third Party," with Taylor Holmes and Walter Jones. A boisterous farce of domestic complications which amused New York the first half of the season. The plot is of the familiar triangular variety, amusingly handled. The actors are all expert.

WALNUT—"September Morn'," a musical comedy of Chicago origin, with a famous model posing the original of the notorious painting.

CONTINUING

FORREST—"The Girl from Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn. Paul Rubens' English musical comedy of Mormons, old and young, in London. Book and music of uneven value, sometimes very good, indeed. The performances are excellent.

VAUDEVILLE

KEITH'S—Blanche Walsh in "The Woman in the Case"; Marion Line in "Florentine Singers"; Bagonghi, equatorial comedian; Stuart Barnes, monologist; Baby Helen, "Juvenile wonder"; Finahan and Edwards in "Off and On"; Miller and Lyle, blackface comedians; Charlotte Ravenscroft, singing violinist; Pipifax and Paulo, English eccentric acrobats; Pathe News Weekly motion pictures.

FEBRUARY 1

WALNUT—"Damaged Goods." A return engagement of Brieux's powerful drama.

KEITH'S—Blanche Walsh in "The Woman in the Case"; Marion Line in "Florentine Singers"; Bagonghi, equatorial comedian; Stuart Barnes, monologist; Baby Helen, "Juvenile wonder"; Finahan and Edwards in "Off and On"; Miller and Lyle, blackface comedians; Charlotte Ravenscroft, singing violinist; Pipifax and Paulo, English eccentric acrobats; Pathe News Weekly motion pictures.

FEBRUARY 8

BROAD—"Pygmalion," with Mrs. Patrick Campbell. Shaw's newest comedy, fresh from a run in New York. Mrs. Campbell, the distinguished English actress, plays a flower girl of the London streets, who is taken in training by a professor of phonetics, taught to speak English with the accent of a duchess, and passed off on society as "to the manner born."

LYRIC—"Dancing Around," with Al Johnson. A New York Winter Garden show of the familiar and elaborate type, excellent principally comedians and chorus.

GARRICK—"Innocent," with Pauline Frederick, John Milner, Julian L'Estrange, George Probert and Frank Kombe Cooper. A drama of the tragic effect of a young girl of much beauty and no knowledge, upon various sets of men.

KEITH'S—Nat Willis, comedian; Arthur Prince, English ventriloquist; Mrs. Gene Hughes & Co.; Ryan and Lee, comedy and dancing; Cecilia Wright, vocalist; Five Annapolis Boys; Angelo Armento Trio; Hopkins Sisters; Mahoney and Auburn, and the Pathe News Weekly motion pictures.

FEBRUARY 15

WALNUT—"It's a Long Way to Tipperary," a war drama along popular lines.

FEBRUARY 22

ADELPHI—"Peg o' My Heart," with Florence Martin, Revas Smith and

EMPIRE—Joe Hurst's "Social Maids,"

Concluded on Page Five

If you're subject to hysteria, when you laugh to excess, take your physician with you to the ADELPHI THEATRE MONDAY EVENING to see Taylor Holmes and Walter Jones in THE THIRD PARTY, the funniest farce comedy ever written.

For Benefits at Lyric & Adelphi Theatres Apply Box Office or Phone Walnut 6764-67-68

LYRIC BEGINNING FOR TWO WEEKS ONLY MONDAY EVENING Mats, Wed. and Saturday

THE DISTINGUISHED ENGLISH ACTOR

MR. CYRIL MAUDE

AND HIS LONDON PLAYHOUSE COMPANY

INTERNATIONALLY SUCCESSFUL COMEDY DRAMA

"GRUMPY"

THE GREATEST AND MOST ARTISTIC SUCCESS IN THE HISTORY OF THE STAGE

by HORACE HODGES and T. WIGNEY FEICKEL

Engagement Will Positively Terminate Saturday Evening, February 6

For Benefits at Lyric & Adelphi Theatres Apply Box Office or Phone Walnut 6764-67-68

LYRIC BEGINNING FOR TWO WEEKS ONLY MONDAY EVENING Mats, Wed. and Saturday

THE DISTINGUISHED ENGLISH ACTOR

MR. CYRIL MAUDE

AND HIS LONDON PLAYHOUSE COMPANY

INTERNATIONALLY SUCCESSFUL COMEDY DRAMA

"GRUMPY"

THE GREATEST AND MOST ARTISTIC SUCCESS IN THE HISTORY OF THE STAGE

by HORACE HODGES and T. WIGNEY FEICKEL

Engagement Will Positively Terminate Saturday Evening, February 6

For Benefits at Lyric & Adelphi Theatres Apply Box Office or Phone Walnut 6764-67-68

LYRIC BEGINNING FOR TWO WEEKS ONLY MONDAY EVENING Mats, Wed. and Saturday

THE DISTINGUISHED ENGLISH ACTOR

MR. CYRIL MAUDE

AND HIS LONDON PLAYHOUSE COMPANY

INTERNATIONALLY SUCCESSFUL COMEDY DRAMA